

were kept on tablets of wood; particulars of clothing and food stores, as well as of visits paid to the community were kept by the women on special piu-piu skirts of kilts; and the educational records were preserved by the teachers on wooden tablets. These five sets of records, and all the community records, were summarized and recorded in the king's Kupu, a most elaborately colored sash which was worn by him on all ceremonial occasions. A duplicate of this summary was made on a wooden tablet, which was in the charge of the senior scientist and kept in the Ark. The inscriptions on the wooden tablets were usually colored red, white, and black, and the characters were hieroglyphs.

Hieroglyphs were also used on the statues, inscription and coloring having a separate significance, and a definite scheme of notation. Where the coloring has been cleaned off statues, as with those from Easter Island, the records may have been rendered quite meaningless.

However, in Maori writing the spaces as well as the incised and carved characters have a definite meaning, and in the stone and incised and relief work different kinds of writing are placed on the different planes.

The New Zealand Maori methods of recording undoubtedly furnish a fruitful field for comparative research work, and careful comparisons should be made of the beaded belts, head bands, garters, bracelets, breast pieces, medicine bags, etc., of the American Indians. Originally these belts are believed to be made of fiber, about 5 inches wide and a yard long, with a fringe of some 18 to 20 inches. The strands were of all colors and were apparently definite pattern—or should one say, definite notation?

## — ☆ — 21st National Folk Festival

The National Folk Festival in St. Louis did not seem to be either the gayest or most successful. Some years are the good years, others are off years. This was the off year. However, regardless of the year there is always a thrilling surprise at a festival which outshines all else, no matter how good. This years surprise were the Maori Dancers sent by Brigham Young University of Provo, Utah, although there were many other good numbers the Maori Dancers alone were worth the trip to St. Louis. But more anon about them.

Chris Sanderson, an old timer in the square dance field, an excellent fiddler of good repute, and a participant of the festival for many years, acted as the town crier and announced the opening of the programs and intermissions. Each afternoon and evening program (for four days), was opened by Indian dancers. Except for the last evening (Saturday), the Indian presentation, tho good as far as Indian dancing goes, was usually performed by a very small number, and most of these were "White Indians", boy scouts who grew up. There were a representative or two from the Kiowa, Comanche and Creek Indians. They are always colorful in their gay plumage, and the youngsters loved them.

A small group of Mexicans from Laredo, Texas, combined with gringos from San Antonio, plus two vivacious señoritas from Mexico City, all under the direction of fun-loving Nelda Guerrero Lindsay, presented dances from Mexico and Spain. Occasionally they preceded the program with a processional taken from the posada for which only few knew the verses. The dancing was marked with all the vitality attributed to Mexicans. The two señoritas from Mexico City, Martha Forte and Aida Lavalley, especially charmed the audience with their Spanish dances.

As a rule England followed the Indians and Mexicans. These were a group of youngsters from the Central Catholic High School in Ft. Madison, Iowa, under the direction of



Another pose of some of the HAKA War dancers, taken in action. The fellow, second from right, who is a Polynesian, had the smoothness and native feel in his dancing. The tall fellow in the center, behind the dancers, acted as a chief and commander. He also commented and took the role of a jester. His role added a tremendous amount to the success of the performance. (Globe-Democrat foto).

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Dr. Frank Lyman (now drafted, inspite of six young'ns, etc.). They did some Morris, Sword, and country dances. At later times on the same programs, they also danced square dances and fancy numbers. Their English sword dance was especially good. The addition of a jester gave it an historic touch.

English dances were also done once by a St. Louis group in period costumes who performed a remodeled (based on the authentic) Chelsea Reach.

Every performance also had its share of square dancers. Some good, some better, and some not so good. The Ft. Madison kids, Calico and Boots from Boulder, Colo., little kids from Louisville, Ky., and two generations of Ozark Clog-steppers, were among the more interesting, not too commonplace, groups. A massed St. Louis group did creditably the every-day-type of square dances. There was also a "Husking Bee" and Rope Skipping games.

Among the Balladeers, Peter Steeger, who was sponsored by the Folkways recording from New York, was again the outstanding one. He was acceptable even to the young-grade school fry, who crowded the halls during the afternoon performances. They usually are severe critics and don't hesitate to boo and drown out a ballad singer, but he knew how to select ballads to fit the occasion and had the kids on his side. Well received were also Lingo the Drifter, a character from Colorado and Jenny Vincent from San Cristobal, N.M., who had an ear for music which surprised many and was considerable help to those in a pinch. Negro spirituals were sung by a group of girls from New Life School, Piney Woods, Miss. Year after year these girls charm the audience with their beautifully blending voices and disarming personalities.

The Lithuanians from East St. Louis, Ill. club "Nemunas", presented songs and dances. Their native costumes were attractive and appeared very folksy and genuine. Their songs were pleasing and so were their dances (Kalvelis, Oželis and Malūnas). The hit of their presentation was Oželis, the Goat dance, done by six men. The Malūnas (Mill) likewise evoked great applause from the audience.

A St. Louis group of French dancers, highly painted as if about to perform an opera, danced simply and charmingly the dances of Brittany. The Breton costumes were most attractive, rarely seen, only on picture cards. It was refreshing to see for once a French group doing French dances instead of the Can-Can. The entire group was most picturesque. They danced to their singing and bagpipes, which the Bretons also use. Bagpipes were also used by

the Scotch and Irish dancers. Mae Kennedy Kane's Irishers in their kilts reeled through smoothly the rapid "stepping" dances of Eire.

Another "first on the NFF festival program were the Arabs. These were a group of Jordanian Students from the NW Illinois State College in Carbondale. Dressed in brown or black Abas and Kaffiyas draped about their heads they made quite an interesting spectacle. They danced spirited Debkas and their leader bounced about as if he had rubber balls under his feet. They sang as they danced and occasionally grunted their accustomed shouts. One lad sang sweetly a most melodic Arab love song.



Dick Crum (left) and some of his dancers from St. Paul. To right is John Filcich from Oakland, Cal. who visited the NFF and was drafted into dancing. (Foto Fin).

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There were two Yugoslav groups, a local one from St. Louis, and Dick Crum with five Jugos from St. Paul, Minnesota. The Minnesota group was terrific. They did a medley of dances from Posavina (Staro Sito, Dužec & Posavski Drmeš) and a medly from Slavonia (kolo žita, kolo Kalendara, Slavonsko kolo), also Kriči, Tiček from Prigorie. To watch them quiver and jump (as in Dužec) was arresting, like elves or yo-yos. The entire circle leaped up to a considerable height and bounced rhythmically and in unison. Their accompanist Slavoljub Margitič, was an artist at the accordion. His voice was pleasing and soothing.

The Jewish Harikuda group (Leah Millman-St. Louis) presented a Yemenite wedding scene, with beards and all. Sheer imagination and theatrik but good. She has a good group of well trained dancers inclined toward the higher forms of dance. Leah employed all the older Israeli simpler dances (Livshu Na'Oz, Mekhol Ovadyah, etc.), and it looked good. Anything well done will look good, and her group did well.

There was a German group but I didn't catch their performance. They did dances of the couple type.

A Chicago Polish group under the direction of Emily Mucha, in gay Krakowski costumes, presented several series of dances with a vigorous vitality expected from Poles. Every number was alive (Bialy Mazur, Helena, Krakowiak, Trojak, Kujawiak). The Kujawiak, because it was not seen before, was particularly eye catching.

The thrill of the entire festival was the Maori-New Zealand dancers from Provo's (Utah), Brigham Young



The Polish Festival Dancers under the direction of Emily Mucha, Chicago. (Foto Fin)

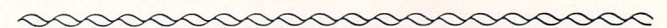
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University. Some thirty, or more, students presented a show long to be remembered by those who saw it. The "Maoris" where white students with three of Polynesian extraction. They belong to the Kia Ora Club who carries on a tradition introduced by original Maori students.

Their half nude bodies were decorated with traditional Maori designs. As they appeared upon the stage, chanting, stepping and swaying rhythmically the whole Kiel auditorium was transformed into a "somewhere-else" place. Their chants, the shouts, the occasional scream, grunts was so true and genuine that it gave one goose pimples. They did canoe, greetings, was dances, the Story of Maori arrival to New Zealand, the Lummy Sticks, (Tititoria), etc., everything to their own chanting. The voices were well blended and had that primitive feeling as if sung by primitive people. Whatever they did left the onlooker wide-eyed. A Bravo to Kia Ora and Brigham Young U. and their leaders.

Much credit goes to Sarah Gertrude Knott, the tireless organizer of these festivals. She works at them like a beaver gaining only headaches and complications. Now, with the popularization of local festivals which are held often at home bases, not too many groups are anxious to travel distances and spend their own money on it. A sincere thank-you is timely to extend to the Globe-Democrat of St. Louis, who sponsors these festivals.

For those participants who come from distant corners their compensation is the mingling and becoming acquainted with leaders and groups from other remote sections and enjoying experiences evoked from this common interest. Here is hoping for more successful festivals in the coming years. VFB



## SAN DIEGO FESTIVAL

In the afternoon of June 12th, the San Diego Folk Dance Ass'n will present their annual folk festival at the beautiful Balboa Park. Many excellent groups will present dances; Gandy's, Yosemite Work Shop, Zdanko Politeo's Croatian Group, Wheelacade Square Dancers, Nandielo's Mexican dancers, Spanish dancers of the noted Comargo, and others. Representatives of the San Diego groups will perform the May Pole dance, for a Mid-Summer Festival is this year's theme. A pre-party festival will be held on Saturday evening and all are most welcome to both events. A good program for general dancing was carefully chosen.